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THE GOOD OLD TIMES.

Time was—but that now beyond the recollection of most of us says *Musical Age*—when an evening spent in the home of a musical amateur or of the old school was a memory to be cherished and kept verdant for a lifetime. You called there early and were treated to a neat little dinner with a good glass of wine to top it off—for the old-time amateur was a bit of an exquisite in all things pertaining to the comforts of life. And when the feeling of well-being that follows good treatment of the inner man had stolen upon you, gentle and soothing, so that you had no care for aught beyond your immediate surroundings, your host's voice broke upon the stillness, mellifluously insinuating—"We shall have a couple of friends here later, and some music. Do you play?"

Then if you, young as you were, had been initiated into the mysteries, and could more or less ably carry your part with the tenor viol, you said—"Yes."

By-and-by, two or three old cronies would drop in, viewing you askance perhaps until your host said briefly, but with a "He plays."

And then the candles were brought, the old music cabinet was made to disgorge its treasures, each one found his appointed seat, a little preliminary tuning was indulged in, and finally the bows were poised, trembling.

A moment of anxious expectancy, and then—*one*—*two*—off they all went in well-marked time.

Later perhaps there would be a pause for some friendly wrangle over the score, and the contested bit would be played over again religiously from clef-mark to final bar.

The evening passed before we now know it, and all through the night the viol buzzed and hummed softly through one's dreams.

Nowadays you go to your friend's house in a dress-coat. He looks hurried, and Madame is cross, under an appearance of extreme anxiety. They rush you through a table dinner, a wild gallopade that plays havoc with your digestion for weeks to come, and take you to the opera, after inveighing against the price the management extort for seats.

With our modern systems the popular view of music has changed. There are no more true music-lovers than formerly, but a new class—the music-faddist—has sprung up and flourishes to-day in every civilized country of the world—a rank vegetation at best, but one that flourishes exuberantly as rank weeds grow.

The press, the mails, the telegraph, yea, even the telephone, give tidings of every new genius's advent. People prepare to lionize him long before he has been heard and judged in their own country. Forsyth, why should they not? He has been "commanded to appear" before every Royal Highlightness of Europe, dukes and marquesses and pashas and begums have bestowed on him countless decorations; it is said that he has had no end of romantic affairs with people of quality the world over. Truly, a pretty artist's diploma that!

Brahms' favorite opera is "Carmen," but his insensibility to dramatic music, and his dislike of opera on principle, causes him to leave the opera house after the first act, no matter what is being sung, and yet his knowledge of operatic scores of all epochs is most extensive. He is not sympathetic or sociable, yet he is very fond of children, and often when at walking stops to talk to them and to give them presents. Being very unceremonious, it is told that being once at a soiree he took leave of the guests with these words:—"I beg pardon if perchance I have offended nobody to-day."

Prof. Paul Fast, formerly of Kidder Conservatory of Music, Kidder, Mo., has purchased a one-third interest in the Fresno Business College, Normal School and Central California Conservatory of Music of Fresno, Cal. We quote the following from the "Souvenir" of the Hannibal and St. Joseph Railroad:

"Paul Fast, the Director of the Conservatory of Music of Kidder Institute, was born April 9, 1852, in Dantzic, West Prussia, Germany. Developing an especial talent for music, he took up the study of this art at the early age of eight years under the care of the efficient primary teacher, Von Schlechtling, and later on devoted eight successive years to this study until, under the eminent influence of such masters as Friedr. Wihl, Markull and Louis Koehler, he became the successful teacher he now is. After serving his time in the German army he came to America in 1877 and began teaching music in March, 1878, near Columbus, Ohio, with pronounced success. In October, 1880, he removed to Ulrichsville, Ohio, where for nearly thirteen years he taught piano, voice culture and harmony, and was also employed for eight years to teach vocal music in the Ulrichsville public school. In 1892 he received a call to Kidder Institute to take charge of its conservatory of music, notwithstanding his friends and patrons in Ulrichsville used all available effort to retain him with them. The success which the music department has achieved since he has taken charge of it is unprecedented in the history of Kidder Institute."

Mrs. Ella Wheeler Wilcox says: "As a rule, when a woman opens the door of an artistic career with one hand, she shuts the door on domestic happiness with the other."

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September, 1896.

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THOMAS M. HYLAND, . . . EDITOR.

SEPTEMBER, 1896.

READ—HANNUM.

Miss Grace V. Read, daughter of Edward M. Read, Manager of Etchey & Camp, was married on the 2nd inst. to Mr. Harry O. Hannum, of Minneapolis. The marriage ceremony was solemnized at the residence of the uncle of the bride, Dr. Wm. N. Platt, at Shoreham, Vermont. Miss Read is one of St. Louis' most charming daughters, endowed with high qualities of mind and heart. The occasion was one of rare pleasure. Mr. Read and family being in attendance. The REVIEW congratulates the happy couple.

THE ST. LOUIS EXPOSITION.

The St. Louis Exposition will open its portals on the 9th inst., and its attractive exhibits will draw thousands of visitors to the city. Special rates will be made by the railroads. The high reputation gained by the Exposition's management will more than be maintained by this year's exhibit and the musical feature will be as prominent as ever.

The "special days" at the Exposition as far as they have been announced are as follows:

September 9—Stockholders' Day.
September 10—Gilmore's Day.
September 11—Dixie Day.
September 12—Wheelman's Day.
September 14—"Free Silver" Day.
September 15—"Gold Standard" Day.
September 16—Victor Herbert's Day.
September 17—Legion of Honor Day.
September 18—Labor Day.
September 19—Junior Order of U. A. M.
September 21—Irish Day.
September 22—South Broadway Merchants' Day.
September 23—Bankers' Day.
September 24—A. O. U. W. Day.
September 25—Scotch Day.
September 26—Catholic Knights of America Day.
September 28—German Day.
September 29—Christian Endeavor Day.
September 30—Ryan Day.
October 1—McKinley Day.
October 2—King Rota.
October 3—American Day.
October 5—Golden Hourites.
October 6—V. F. Day.
October 7—American Protective Association Day.
October 8—Innes Day.
October 9—McGrew Guards' Day.
October 10—Athletic Oarsmen Day.
October 12—Sherridan Guards Day.
October 15—Branch Guards Day.
October 16—Sunday School Day.
October 17—W. C. T. U. Day.
October 20—Maccabees' Day.
October 21—Spacina Club Day.
October 22—Y. M. C. A. Day.
October 23—Rainwater Rifles' Day.
October 24—Exhibitors' Day.

KNABE PICNIC.

REUNION OF THE EMPLOYEES OF THE OLD
BALTIMORE FIRM.

The fifty-ninth annual picnic of the employees of Wm. Knabe & Co. was held Aug. 7th, at Kelly's Park, Baltimore. For a number of years it has been the custom of the firm to inaugurate on the occasion of the picnic a regular German Volksfest, in which thousands of the Germans of Baltimore were accustomed to take part.

In an address made at the picnic by Mr. Ernst Knabe, he explained that it was his desire to return to the custom of the founder of the firm of having the picnic just for the employers and the employees. No invitations were issued, therefore, and the picnic was not advertised. The factories were shut down at noon, but all hands will receive a full day's pay. In the morning a committee of workmen, composed of F. Schaefer, A. Wimmer, B. Hartler, F. Schaeferman and William Bornemann, visited Loudon Park and decorated the groves of members of the Knabe family.

The picnic began at 2 o'clock in the afternoon. At 2:30 o'clock Messrs. Ernst Knabe, Charles Keidel, Jr., and Ernst Keidel, of the firm, arrived at the park. Telegrams were read from Mr. Wm. Knabe, who was in St. Paul, and from Mr. Charles Keidel, who is in Switzerland. There were all kinds of games, and prizes were offered to the winners in shooting and bowling alleys.

Moritz Rosenthal, who will tour America in concert after an absence of eight years, is conceded by critics to be even a greater artist than Paderewski, and the greatest of living pianists from a purely technical standpoint. It is to be hoped that he will be attended with different results from the morbid conditions aroused by the latter artist. That Paderewski's influence on his followers was of a wholesome is doubtful. With Rosenthal, however, everything is healthful; the feverish dreamings are missing and a more rational and less subjective manner finds place. We must not, however, underrate Paderewski's greatness, for he is truly a Titan whose power is equalled only by his poetic temperament both of which moved men and women to all sorts of emotional furies. Rosenthal was born in 1890, at Vienna, and studied under Liszt.—*Werner's Magazine.*

Hans von Bülow loved culture passionately. There is an authentic story Bernard Boeckelman tells us in his recollections and anecdotes in a recent number of the *Century*, of his making a day's journey to Stockholm with a well-known savant, and discussing with him every current topic of politics, literature, science, and art except music. In the evening the traveller was astonished to find his delightful companion on the platform giving a piano recital.

When he made a concert tour, he provided himself with the history of the countries he traversed. He went through Italy one entire season with a history of Rome under his arm. Undoubtedly the author who has the greatest influence on him was Schopenhauer. To the day of his death he could repeat pages of his books by heart; when he was in the university he used to sleep with his favorite volume under his pillow. Once a fellow-student came and playfully threw the book across the room, to Bülow's intense anger. Schopenhauer is a poor consolation to a man of sorrows, but it is a consolation to Bülow's inner life and feeling. Under his tuition his scholar became a confirmed pessimist. His emotional pessimism, his every nerve nervous organization, his quick and vivid musical intelligence, and his wide and varied culture, all worked together in everything he did, and estimated his position upon the music of to-day is just which does not find each of these elements vital in it.

CITY NOTES.

Miss Eugenie Dussuehal has been widely congratulated for her beautiful and artistic rendition of the "La Marseillaise" at the French Fete celebration. In fact, the celebration would be incomplete without her, for she has sung this immortal work for fifteen consecutive years with the greatest enthusiasm.

Louis Conrath, the well known pianist, teacher and composer, has returned from his Western trip and resumed his classes at his new music room, 3331 Olive Street. Mr. Conrath makes a specialty of piano, harmony and composition, and will receive pupils at the above address.

Frank Geeks, the popular violinist and teacher, is one of the busy men of the profession. He is a thorough and painstaking teacher and is consequently much in demand. He fills many concert engagements during the year. His address is 2212 Hickory Street.

James M. North, the well known and successful voice teacher, has resumed his classes at his music room, 315½ Olive Street.

E. R. Kroeger spent the summer at Co'orado Springs, Col., and Lebanon, Mo. He will take up his classes in harmony, composition, counterpoint and instrumentation, in September, at the Conservatorium, 3631 Olive street.

Eugenia Williamson, B.E., the popular teacher of Elocution and Deslarte, has returned from an extended Eastern trip and resumed her classes at her residence, 3837 Morgan Street.

Miss Clara Stubbfield, the well known pianist, accompanist and teacher, has returned from her annual vacation. Miss Stubbfield has beautiful music rooms at her residence, 3623 Page Ave., where she receives her pupils. She is a splendid teacher and is in constant demand.

Louis Hammarstein, the prominent pianist and organist, has resumed his classes at his residence. He receives pupils at his address, 2346 Albion Place.

Arnold Pesold, since his return from Europe, has been well occupied as solo violinist and teacher. Mr. Pesold receives pupils at his address, 1500 Wagoner Place.

Miss Lillian Pike, pianist and teacher, has met with commendable success during her musical career. Pupils are received at her address, 3136 Bell Ave.

Miss Letitia Fritch, teacher of voice culture, has begun her season very auspiciously. Miss Fritch has met with extraordinary success since her location here. She was for six years Prima Donna Soprano of the great Gilmore's Band. Miss Fritch receives pupils at her address, 1503 Hebert Street.

P. Robert Klute, director of the Vienna Conservatory, 3019 Easton Ave., will begin his regular season September 1st. The various branches are in charge of able teachers under the direction of Mr. Klute.

Otto Anschuetz, whose address is 2127 Sidney St., has been kept busy teaching during the summer. His compositions are quite popular.

Miss Lilly B. Marston, concert singer and vocal teacher, receives pupils at her address, 3727 Finney Ave. Miss Marston is a post-graduate of the Cincinnati Conservatory of Music and splendidly equipped for her work.

Miss Dollie Dowser, teacher of piano, receives pupils at her address, 510 West End Place. Miss Dowser is a post-graduate of the Beethoven Conservatory and well qualified for her work.

Chas. Kaub receives pupils at his address, 906 Lami St. Mr. Kaub is a splendid teacher and accepts concert engagements.

Geo. C. Vleh, the pianist and teacher, receives pupils at his address, 3001 California Ave. Mr Vleh is very successful in his work.

Miss Mamie Nothelher is having deserved success with her pupils in piano. Miss Nothelher is a pianist of much ability and fills many engagements. She receives pupils at her address, 1506 Oregon Ave.

A HIGH REPUTATION SUSTAINED.


The Medical Times and Hospital Gazette, London, England, speaks so favorably of its experience with antikamnia, a preparation the medical profession has become accustomed to regard as one of the certainties of medicine, that we reprint below its words of approval, knowing them to be in accord with the

consensus of opinion as expressed by the medical men in this country.

"Antikamnia has been very largely used in influenza, hay fever, and asthma, with good results; but its most markedly beneficial effects are experienced when administered in neuralgia, rheumatism, sciatica, headache, and also pain due to disorders of menstruation. To relieve pain, it is recommended to begin with a five-grain dose; fifteen minutes later, the same dose to be repeated, and, if the pain continues, a third dose to be given fifteen minutes after the second. In the treatment of neuralgia and headaches, we have had satisfactory results from giving five-grain doses at intervals of twenty minutes until three or four doses have been taken. We may add that the drug is sold in tablets of five grains each, as well as in the powdered form. The former may be swallowed whole, or preferably crushed and dissolved in glycerine and water, or in whisky or brandy. The powder is conveniently given in capsules, or dissolved in a little wine, combined with glycerine or syrup."

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OUR BANNER

3

MARCH.

Paul Jones. Op. 70.

Maestoso ♩ - 132

Cantabile. dolce

Giocoso.

1884 - 5
Copyright L. Kuntel Bros. 1892.

First system of musical notation for piano, measures 1-4. The right hand features chords and melodic lines with fingerings (1, 2, 3, 4). The left hand has a steady bass line. Pedal markings (Ped.) and asterisks (*) are present below the bass line.

Second system of musical notation for piano, measures 5-8. Similar to the first system, with chords and melodic lines in the right hand and a bass line in the left. Pedal markings (Ped.) and asterisks (*) are present.

Baritone Solo.

Third system of musical notation, Baritone Solo, measures 9-12. The right hand has a melodic line with fingerings (1, 2, 3, 4). The left hand has a bass line. Pedal markings (Ped.) and asterisks (*) are present.

Fourth system of musical notation, measures 13-16. The right hand has a melodic line with fingerings (1, 2, 3, 4). The left hand has a bass line. Pedal markings (Ped.) and asterisks (*) are present.

Fifth system of musical notation, measures 17-20. The right hand has a melodic line with fingerings (1, 2, 3, 4). The left hand has a bass line. Pedal markings (Ped.) and asterisks (*) are present.

Sixth system of musical notation, measures 21-24. The right hand has a melodic line with fingerings (1, 2, 3, 4). The left hand has a bass line. Pedal markings (Ped.) and asterisks (*) are present.

Risoluto.

The musical score for "The Swan" by Maurice Strakosky is presented in a two-staff format. The top staff is for the piano, and the bottom staff is for the celeste. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into four measures, each containing a piano and celeste part. The piano part is marked with "ff" (fortissimo) and "Ped." (pedal). The celeste part is marked with "ff" and "Ped.".

Measure 1: The piano part begins with a fortissimo (ff) dynamic and a pedal (Ped.) marking. The celeste part also begins with a fortissimo (ff) dynamic and a pedal (Ped.) marking.

Measure 2: The piano part continues with a fortissimo (ff) dynamic and a pedal (Ped.) marking. The celeste part continues with a fortissimo (ff) dynamic and a pedal (Ped.) marking.

Measure 3: The piano part continues with a fortissimo (ff) dynamic and a pedal (Ped.) marking. The celeste part continues with a fortissimo (ff) dynamic and a pedal (Ped.) marking.

Measure 4: The piano part continues with a fortissimo (ff) dynamic and a pedal (Ped.) marking. The celeste part continues with a fortissimo (ff) dynamic and a pedal (Ped.) marking.

Musical notation for a piano piece, featuring six systems of staves. Each system consists of a grand staff (treble and bass clef) and a single bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *Ped.* (pedal). The piece is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The notation is complex, with many beamed notes and fingerings indicated by numbers 1-5. The page number 6 is in the top left corner.

Cantabile.

7

First system of the 'Cantabile' section. The right hand features a melodic line with grace notes and fingerings (2, 4, 3, 4, 3, 2, 1, 2, 3, 4, 5). The left hand provides a steady accompaniment of eighth notes. Pedal points are indicated by 'Ped.' and asterisks.

Giacoso.

Second system of the 'Giacoso' section. The right hand has a more active melody with triplets and sixteenth notes. The left hand continues with eighth-note accompaniment. Dynamics include *f* (forte). Pedal points are marked.

Third system of the 'Giacoso' section. The right hand features a triplet of eighth notes. The left hand maintains the eighth-note accompaniment. Pedal points are indicated.

Fourth system of the 'Giacoso' section. The right hand has a melodic phrase with a *ff* (fortissimo) dynamic. The left hand has a more complex accompaniment with triplets. Pedal points are marked.

Fifth system of the 'Giacoso' section. The right hand features a rapid sixteenth-note passage. The left hand has a steady accompaniment. Dynamics include *f* and *ff*. Pedal points are marked.

Sixth system of the 'Giacoso' section. The right hand has a melodic line with grace notes. The left hand features a complex accompaniment with triplets and sixteenth notes. Dynamics include *ff*. Pedal points are marked.

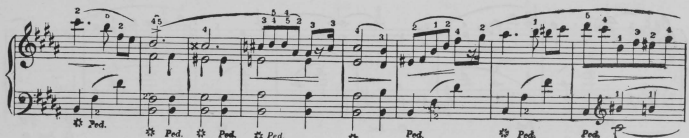
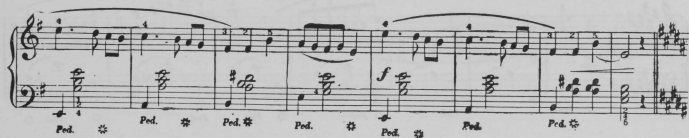
Vivo $\text{♩} = 80$.

Jean Moos.

The musical score is written for piano and consists of six systems of music. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Vivo' with a metronome indication of 80 beats per minute. The score includes various musical notations such as notes, rests, dynamics (f, ff, cres.), and pedal markings (Ped. with a star symbol). The piece is marked 'Valse Caprice' and is by Jean Moos. The score includes fingerings, slurs, and articulation marks throughout.

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1337. 6



Cantabile.

Musical score for "Cantabile" (Op. 137, No. 6). The score is written for piano and consists of six systems of music. Each system contains a treble and bass staff. The key signature is one sharp (F#). The tempo is marked "Cantabile". The score includes various musical notations such as notes, rests, and fingerings. Pedal markings are indicated by "Ped." with a star symbol. The score is numbered 137. 6 at the bottom.

First system of musical notation, measures 1-4. Treble and bass staves with various fingerings and pedaling marks.

Second system of musical notation, measures 5-8. Treble and bass staves with various fingerings and pedaling marks.

Third system of musical notation, measures 9-12. Treble and bass staves with various fingerings and pedaling marks.

Fourth system of musical notation, measures 13-16. Treble and bass staves with various fingerings and pedaling marks.

Fifth system of musical notation, measures 17-20. Treble and bass staves with various fingerings and pedaling marks.

Sixth system of musical notation, measures 21-24. Treble and bass staves with various fingerings and pedaling marks.

dolce.



The score consists of six systems of music, each with a treble and bass staff. The key signature is three sharps (F#, C#, G#). The music is characterized by dense, rapid passages in the right hand and sustained chords or single notes in the left hand.

Pedal markings are indicated by "Ped." followed by a star symbol (*). These markings are placed below the bass staff in various positions throughout the piece.

The tempo marking "Con moto." appears above the fourth system.

The page number "1887. 6" is located at the bottom center of the page.

MERRY GOSSACKS.

(LUSTIGE KOSAKEN.)

RUSSIA. ~~~~ RUSSLAND.

Moritz Moszkowski Op. 23. N° 1.

Allegretto. $\text{♩} = 108$

The musical score is written for piano and consists of five systems. Each system contains a treble and a bass staff. The tempo is marked 'Allegretto' with a quarter note equal to 108 beats per minute. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, and ornaments. Pedal points are indicated by 'Ped.' and asterisks. Fingerings are shown with numbers 1-5. The score includes dynamic markings like 'f' and 'p'. The score is in 2/4 time.

The musical score consists of six systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. Pedal markings are present throughout the piece.

System 1: Features complex rhythmic patterns with many beamed notes. Pedal markings are present at the beginning and end of the system.

System 2: Includes the tempo marking *a tempo.* and the dynamic marking *poco rit.* Pedal markings are present at the beginning and end of the system.

System 3: Continues the complex rhythmic patterns. Pedal markings are present at the beginning and end of the system.

System 4: Features a series of repeated rhythmic figures. Pedal markings are present at the beginning and end of the system.

System 5: Includes the tempo marking *rit.* and the dynamic marking *a tempo.* Pedal markings are present at the beginning and end of the system.

System 6: Concludes the piece with a final cadence. Pedal markings are present at the beginning and end of the system.

THE PRATTLER.

Vivace. ♩ - 126.

19.

1. 6

cres.

2.

f

Ped.

1445-29

LISTEN TO ME.

23

Andantino. $\text{♩} = 152$. *cantabile.*

20 *simili.*

cres. *mf*

rall. *dim.*

a tempo. *p con dolore.*

cres. *f* *p* *ped.*

The musical score is written for piano and voice. It begins with a tempo marking of 'Andantino' and a note value of 152. The piano part is in the left hand, and the vocal part is in the right hand. The score includes various dynamics such as 'simili.', 'cres.', 'mf', 'f', 'p', and 'dim.', as well as tempo changes like 'a tempo.' and 'rall.'. The piano part features complex fingerings and pedaling. The vocal part includes melodic lines with slurs and breath marks. The score is numbered 20 at the beginning of the first system.

WILL O' THE WISP.

Allegro vivace. 152.

22

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of five systems of music, each with a treble and bass staff. The tempo is marked 'Allegro vivace.' with a metronome marking of 152. The score is numbered 22 in the top left. The first system contains measures 1 through 8. The second system contains measures 9 through 16. The third system contains measures 17 through 24. The fourth system contains measures 25 through 32. The fifth system contains measures 33 through 40. The score includes various musical notations such as slurs, ties, and dynamic markings like 'p' (piano) and 'f' (forte). There are also performance instructions like 'Ped.' (pedal) and 'dim.' (diminuendo). The piece ends with a double bar line and a repeat sign.

dim.

Ped. ✱

Ped. ✱

1445 - 29

Musical score for "The Rose Tree" in 2/4 time. The score is written for a piano (p) and includes a key signature of one sharp (F#). The melody is in the right hand, and the bass line is in the left hand. The score is divided into four measures, each with a measure number (1, 2, 3, 4) above the staff. The first measure contains a treble clef, a key signature of one sharp, and a common time signature. The second measure contains a treble clef, a key signature of one sharp, and a common time signature. The third measure contains a treble clef, a key signature of one sharp, and a common time signature. The fourth measure contains a treble clef, a key signature of one sharp, and a common time signature. The score ends with a double bar line.

23 24 25 26 27 28

f *dim.* *roll* *dim.*

[illegible]

FLASH AND CRASH.

Samuel P. Snow. Op. 85.

Secondo.

Vivo. d-76.

[illegible]

FLASH AND CRASH.

Samuel P. Snow. Op. 85.

Primo.

Vivo. ♩ - 76.

This page of musical notation is for a piano piece, featuring two staves with complex fingerings and dynamic markings. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' and 'Ped.'.

Secondo.

First system of musical notation. The right hand (treble clef) features a melody with notes marked with fingerings 4, 2, 1, 5, 3, and 2. The left hand (bass clef) provides a harmonic accompaniment. Dynamics include *f* (forte) and *p* (piano). Pedal points are indicated by 'Ped.' and asterisks. A star symbol is also present.

Second system of musical notation. The right hand continues the melody with fingerings 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. The left hand accompaniment includes dynamics *f* and *p*. Pedal points are marked with 'Ped.' and asterisks.

Third system of musical notation, divided into two measures labeled 1. and 2. The right hand features chords and melodic fragments. The left hand accompaniment includes dynamics *mf* (mezzo-forte) and *p*. Pedal points are marked with 'Ped.' and asterisks.

Fourth system of musical notation. The right hand features a series of chords. The left hand accompaniment includes dynamics *f* and *p*. Pedal points are marked with 'Ped.' and asterisks.

Fifth system of musical notation. The right hand features a series of chords. The left hand accompaniment includes dynamics *f* and *p*. Pedal points are marked with 'Ped.' and asterisks.

Primo.

5

First system of musical notation. Treble and bass staves. Includes fingerings (3 2 1 3, 1, 2, 1, 3), dynamics (*f*), and performance markings (Ped., *).

Second system of musical notation. Treble and bass staves. Includes fingerings (8, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12), dynamics (*f*), and performance markings (Ped., *).

Third system of musical notation. Treble and bass staves. Includes fingerings (2, 3, 2, 1, 3, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12), dynamics (*f*), and performance markings (Ped., *).

Fourth system of musical notation. Treble and bass staves. Includes fingerings (2, 3, 2, 1, 3, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12), dynamics (*f*), and performance markings (Ped., *).

Fifth system of musical notation. Treble and bass staves. Includes fingerings (4, 3, 2, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12), dynamics (*f*), and performance markings (Ped., *).

Sixth system of musical notation. Treble and bass staves. Includes fingerings (8, 2, 3, 2, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12), dynamics (*f*), and performance markings (Ped., *).

Trio.

First system of musical notation (measures 1-8). The piece is in 3/4 time with a key signature of two flats. The right hand features a melodic line with various ornaments and trills, while the left hand provides a steady accompaniment. Dynamics include *ff* (fortissimo) and *f* (forte). Pedal points are indicated by 'Ped.' and asterisks (*) at measures 1, 4, and 7.

Second system of musical notation (measures 9-16). The right hand continues with complex figures, including a trill in measure 12. The left hand maintains the accompaniment. Dynamics include *f* and *ff*. Pedal points are indicated by 'Ped.' and asterisks (*) at measures 10, 13, and 15.

Third system of musical notation (measures 17-24). The right hand features a melodic line with a trill in measure 18. The left hand continues the accompaniment. Dynamics include *ff* and *cres.* (crescendo). Pedal points are indicated by 'Ped.' and asterisks (*) at measures 17, 20, 23, and 24.

Fourth system of musical notation (measures 25-32). The right hand features a melodic line with a trill in measure 26. The left hand continues the accompaniment. Dynamics include *f* and *ff*. Pedal points are indicated by 'Ped.' and asterisks (*) at measures 25, 28, and 31.

Fifth system of musical notation (measures 33-40). The right hand features a melodic line with a trill in measure 34. The left hand continues the accompaniment. Dynamics include *cres.* and *f*. Pedal points are indicated by 'Ped.' and asterisks (*) at measures 33, 36, and 39.

Primo.

8... Trio.

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1

Musical score for "The Rose Tree" in 3/4 time, featuring a piano accompaniment and a vocal line. The key signature is one flat (B-flat major or D minor). The score includes a piano introduction, a vocal entry, and a piano accompaniment. The piano part features a prominent bass line with a 3/4 time signature. The vocal line is written in a single staff. The score includes a piano introduction, a vocal entry, and a piano accompaniment. The piano part features a prominent bass line with a 3/4 time signature. The vocal line is written in a single staff. The score includes a piano introduction, a vocal entry, and a piano accompaniment. The piano part features a prominent bass line with a 3/4 time signature. The vocal line is written in a single staff.

Secondo.

Primo.

11

First system of musical notation for Primo. The system consists of two staves. The upper staff has a treble clef and a key signature of two flats (B-flat and E-flat). It contains several measures of music with fingerings (3, 2, 1) and dynamic markings (f). The lower staff has a bass clef and a key signature of two flats. It contains corresponding bass notes with fingerings (2, 3, 2) and dynamic markings (f). Pedal markings (Ped.) are present below the lower staff.

Second system of musical notation for Primo. The system consists of two staves. The upper staff has a treble clef and a key signature of two flats. It contains several measures of music with fingerings (2, 3, 2, 1) and dynamic markings (f). The lower staff has a bass clef and a key signature of two flats. It contains corresponding bass notes with fingerings (2, 3, 2, 1) and dynamic markings (f). Pedal markings (Ped.) are present below the lower staff.

Third system of musical notation for Primo. The system consists of two staves. The upper staff has a treble clef and a key signature of two flats. It contains several measures of music with fingerings (4, 3, 2, 1) and dynamic markings (f). The lower staff has a bass clef and a key signature of two flats. It contains corresponding bass notes with fingerings (2, 3, 2, 1) and dynamic markings (f). Pedal markings (Ped.) are present below the lower staff.

Fourth system of musical notation for Primo. The system consists of two staves. The upper staff has a treble clef and a key signature of two flats. It contains several measures of music with fingerings (2, 3, 2, 1) and dynamic markings (f). The lower staff has a bass clef and a key signature of two flats. It contains corresponding bass notes with fingerings (2, 3, 2, 1) and dynamic markings (f). Pedal markings (Ped.) are present below the lower staff.

Fifth system of musical notation for Primo. The system consists of two staves. The upper staff has a treble clef and a key signature of two flats. It contains several measures of music with fingerings (2, 3, 2, 1) and dynamic markings (f). The lower staff has a bass clef and a key signature of two flats. It contains corresponding bass notes with fingerings (2, 3, 2, 1) and dynamic markings (f). Pedal markings (Ped.) are present below the lower staff.

Sixth system of musical notation for Primo. The system consists of two staves. The upper staff has a treble clef and a key signature of two flats. It contains several measures of music with fingerings (2, 3, 2, 1) and dynamic markings (f). The lower staff has a bass clef and a key signature of two flats. It contains corresponding bass notes with fingerings (2, 3, 2, 1) and dynamic markings (f). Pedal markings (Ped.) are present below the lower staff.

Secondo.

Presto.

Primo.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 6, and the second system contains measures 7 through 12. The music is written for a grand piano (treble and bass clefs) and includes fingerings, slurs, and a 'Ped.' (pedal) marking. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one flat (B-flat), and the time signature is 3/4. The score is marked with a 'C' for common time, indicating a 3/4 time signature. The melody features a series of eighth and sixteenth notes, with some measures containing triplets. The accompaniment consists of a steady eighth-note pattern in the left hand. The piece concludes with a final cadence in measure 12.

The musical score for 'The Little Boat' is written for piano. It consists of two staves, a treble and a bass staff, both in 3/4 time. The key signature has one flat (B-flat). The melody is primarily in the treble staff, featuring eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and single notes. There are four measures shown. The first measure has a 'Ped.' (pedal) marking with a flower symbol. The second measure has a 'Ped.' marking with a flower symbol. The third measure has a 'Ped.' marking with a flower symbol. The fourth measure has a 'Ped.' marking with a flower symbol. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 5).

[illegible]

I LOVE THEE TRUE.

3

(ICH HAB' DICH LIEB.)

From Mascagni's Cavalleria Rusticana.

Words by H. Hartmann.

Mascagni - Kunkel.

Andante. ♩ = 56.



2. Und mein sprö - des Herz won - ne - trun - ken

1. Ei - ne Ro - se heut' mir mein Liebchen

1. At the dawn my love pluck'd a rose for

2. And my swel - ling heart fast in rap - ture

a tempo.

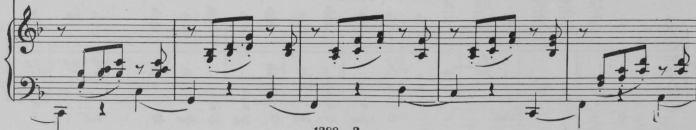


2. schlug, Lie - be knüpf - te das gold - ne Band

1. brach; Fragt' ich za - gend: Was deu - tet sie!

1. me..... I the rea - son ask'd eag - er - ly.

2. beat..... Love's sweet fet - ters u - nit - ing meet.



1389 - 3

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2. Nun hob die Wim-per sich,..... Ihr Blick er-reich-te mich-
 1. Sie blickt mich an und schweigt, Er - glüht das Köpfchen neigt,

1. She gaz'd at me and hush'd, Her cheeks in crim-son flush'd,
 2. One sin-gle look she cast..... Told me the se-cret vast.....

2. Es fand sich Herz und Hand Uns eint' der hei - lig - ste Zug Ich hab' dich
 1. Ver - rieths ihr Mund auch nie, Ihr Au - ge see - l'n - voll sprach: Ich hab' dich

1 But what her lips de - ny Flash'd from her bright ma - gie eye. I love thee
 2. One heart the oth - er read, Love's sweetest wish-es were said. I love thee

2. lieb, Ich hab' dich lieb, Die Her - zen poch - ten sich's zu. Ich hab' dich
 1. lieb, Ich hab' dich lieb, Drum wend dich lie - bend zu mir. Ich hab' dich

1. true, I love thee true, Wilt thou, my sweet, not love too! I love thee
 2. true, I love thee true, My love, wilt thou not love too! I love thee

Ped.

1389 - 3

Ped.

fz

2. Lieb, Ich hab' dich lieb, Die Herzen pochten sich's
 1. Lieb, Ich hab' dich lieb, Drum wend dich liebend zu mir.

1. true, I love thee true, Wilt thou, my sweet, not love too!
 2. true, I love thee true, My love, wilt thou not love

2. zu. 2. Ich hab' dich

2. too! I love thee

2. Lieb, Ich hab' dich lieb, Ich hab' dich lieb!

2. true, I love thee true, I love thee true

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